

SEATTLE ART MUSEUM

ANNUAL REPORT

*1936*



ANNUAL REPORT  
OF THE  
SEATTLE ART MUSEUM

THIRTY-FIRST YEAR

1936

SEATTLE, WASHINGTON

# SEATTLE ART MUSEUM

1936-1937

## OFFICERS

*President*, Richard E. Fuller  
*First Vice-President*, Raymond G. Wright  
*Second Vice-President*, Mrs. Reginald H. Parsons  
*Secretary*, Horton C. Force  
*Treasurer*, Joseph C. Black

## TRUSTEES

### TERM ENDING 1937

Richard E. Fuller	Charles E. Martin
Mrs. Cebert Baillargeon	Roy E. Campbell
Mrs. Thomas D. Stimson	D. E. Frederick

### TERM ENDING 1938

Mrs. Reginald H. Parsons	Mrs. Eugene Fuller
Horton C. Force	Edward W. Allen
Carl F. Gould	Mrs. Frederick H. Parks

### TERM ENDING 1939

Raymond G. Wright	A. S. Downey
Joseph C. Black	Mrs. A. S. Kerry
Nathan Eckstein	Frederick M. Paðelford

## EX-OFFICIO

Mayor of the City of Seattle  
President of the City Council      President of the Park Board  
Comptroller of the City of Seattle  
President of the School Board of Seattle School District No. 1

# MUSEUM STAFF

## EXECUTIVE

Richard E. Fuller,  
*Director*  
Kenneth Callahan,  
*Assistant Director*  
Ilo Liston,  
*Secretary to the Director*

## EDUCATIONAL

Edith T. Young,  
*Supervisor of Education*  
Jean P. Black,  
*Librarian*

## INFORMATION AND MEMBERSHIP

Dorothy Malone  
Aileen Davidson, *Assistant*

## MUSEUM ASSISTANTS

Earl T. Fields  
Barney D. Nestor

## OFFICERS OF THE STUDY GUILD

Mrs. Brian Wattleworth, *Chairman*  
Mrs. Horace W. McCurdy, *Vice-Chairman*  
Mrs. Cebert Baillargeon, *Ex-Officio*  
Mrs. Lyman Tondel, *Program Chairman*  
Mrs. John Dallas Reagh, *Docent Service*  
Mrs. Frederic Hall White, *Membership*  
Mrs. Jesse Charles Johnson, *Publicity*



REPORT OF THE  
PRESIDENT AND DIRECTOR  
FOR THE YEAR 1936

IN REVIEWING our progress during the year of 1936, one can recall the passing of many milestones on a comparatively level road; the journey, to a large measure, has taken our organization in the desired direction, but it has not demanded the passage of dangerous barriers or the attainment of great heights. Most of the difficulties and problems that faced our organization a few years ago have been successfully encountered, while the attack on some of the fairly obvious objectives has been postponed until the time and opportunity appear auspicious. It is to be hoped that we will not then be lacking in initiative in advancing the scope of the potential service which we are now so admirably equipped to offer to this community.

*Municipal Relationship*

The varied phases of our relationship with the City have been most satisfactory. A Civil Service examination for the engineering staff of the Museum resulted in the appointment of Mr. A. B. Faris as the Museum Custodian, and of both Mr. Lee Horner and Mr. Richard Limerick as the Juniors for that position. This personnel gives the assurance of excellent maintenance of the building. On further consideration, the County Assessor fortunately dropped the claim against the Museum for the property tax to which I took exception last year. The Police Department has still detailed Officer Forlefer as the guard of the Museum. The Park Department, through Mr. Umlauff, has continued to be most cooperative. The fate of some of the junipers which we planted at the façade testifies to the fact that they have not enjoyed their environment, but their sad demise appears to have been unavoidable. The solution of that problem still lies ahead.

*Exhibitions*

Although our transient exhibits unquestionably stressed contemporary art, we have succeeded in offering the public a wide variety; in part, thanks to our very comprehensive collection of facsimiles of the paintings and drawings of the great European masters. In fact, each month we endeavour to present such a variety that we are sure to appeal to any with art appreciation, no matter how narrow their field of interest may be.

Although the standards for the judgment of modern art are not widely accepted by the general public, there is considerable concurrence of thought in most professional circles. Some of the extreme trends of the day, however, are sure to die; others, in my opinion, are equally sure to gain wide recognition and approval with the passing years. During the last century, so many of the great innovators were condemned by their contemporaries, only to be acclaimed by subsequent generations, that now the critics are often inclined to be possibly too generous in accepting some of the most extreme phases of artistic development of the present day; and yet, like their predecessors, they may well fail to evaluate correctly the work of some of the greatest contributors.

In the history of art, the most important achievements of each period are those which are, to a large measure, original in conception. For that reason, we have continued to encourage the creative talent of this community. The Northwest Annual was most creditable, and achieved a standard which was worthy of national recognition. Probably owing to past disappointments, the number of artists submitting their work was less than that in the past two years, while a number of those whose paintings and sculpture were accepted, entered their work for the first time.

This year, the Seattle entries did not fare so well in the awards. The Katherine B. Baker Memorial Purchase Prize in Oil, of \$100.00, which, as usual, was so generously contributed by the West Seattle Art Club, was awarded to David J. McCosh, of the University of Oregon at Eugene, Oregon, for his "Landscape," while the Second Prize, of \$50.00, from the Seattle Art Museum, was won by William Fortune Ryan, of Washington State College at Pullman, for his "Still Life." The First Prize in Watercolor, of \$75.00, from the same source, went to Herbert Ackley of Portland, Oregon, for his "Negro Girl," while the sculptural prize of \$50.00, donated by the Music and Art Foundation, was awarded to Jean Johansen, of Seattle, for her "Figure."

The jury for the selection of the paintings and for the awards consisted solely of those with a professional interest in art. The Art Department of the University of Washington was represented by Dudley Pratt, Professor of Sculpture, who was the winner of the first award in that medium in the previous year. Mr. Pratt acted as Chairman. The other jurors consisted of Peter M. Camfferman, who won the Second Prize in Oil in the previous year, and Thomas M. Gibson, who had then received an Honorable Mention in Oil. Oregon was represented by Miss Anna B. Crocker, the former Curator of the Portland Art Association, while I, in an ex-officio capacity, represented the Museum.



In the summer months, we showed, in three successive exhibits, paintings by Seattle artists whose work had been accepted in the previous Northwest Annual. The other nine months of the year, we had, by invitation, successive one-man shows of Northwest painting. Many of the local artists were also included in the Study Gallery exhibitions of three organizations, namely, the Women Painters of Washington, the Puget Sound Group and the Group of Twelve. During the other months of the year, that gallery was used for exhibiting the work of various schools.

The local talent in other artistic mediums gained recognition in our first exhibition of arts and crafts and the print exhibit which is held annually with the coöperation of the Northwest Printmakers. The latter was of real international importance, inasmuch as prints were submitted by prominent European artists, as well as those from all parts of our country. We plan to repeat both of these exhibitions in the coming year. This competition and encouragement is unquestionably an important motive in stimulating the talent of our community.

Each month, our calendar has listed five or six temporary exhibitions. Some of these are from our own collection, others from those circuited by the national organizations. In addition, as our exhibition list testifies, we are indebted to various artists and art dealers for their generosity in lending their work or collections. One of our most important events in the past year was an exhibition of Near Eastern art, which was held in the late spring. Through the coöperation of Parish-Watson & Company, of New York, we had the privilege of showing an outstanding collection of early Persian and Mesopotamian pottery, and also from the same source, some important Persian miniatures and a fine Persian textile. Aside from the Museum collection, this exhibition was supplemented with excellent Near Eastern rugs, which were lent by some of our generous friends. A fine collection of Chinese portraits of the Ming Dynasty was exhibited through the courtesy of Yamanaka & Company, of New York. We are also grateful to that same firm for the loan of an excellent collection of fragments of antique Japanese textiles. A well selected group of sculpture and drawings was lent by E. Weyhe, of New York, while the Walker Gallery, of that same city, permitted us to show the drawings and watercolors of Thomas Benton and John Steuart Curry. In the autumn, one of the most popular exhibits was that of the sculpture of Boris Lovet-Lorski, which came to us through the coöperation of S. and G. Gump Company, of San Francisco. At the close of the year, we were indebted to Mrs. Frank H. Holden, of New York, for the exhibition of some of her rare collection of fragments of 18th and 19th Century Toiles. During the early months of the summer, we had the loan of the

sculpture of Allan Clark, and also of Alexander Archipenko, while he was instructing at the University of Washington, under the joint sponsorship of that institution and the Seattle Art Museum.

### *Accessions*

No matter what service an art museum can render to its community, its international reputé depends principally on the importance of its permanent collection. That importance, in turn, depends largely on the number of its items which are recognized as being supreme examples of some particular phase of art. The early collectors of Chinese and Japanese art had, to a great extent, more material accessible, but they did not have the familiarity with the world standards which have been made possible by the great exhibitions and publications of recent years. Now, if an example wins expert recognition as the finest of its type, it may well achieve a supremacy that cannot be questioned with the passing years. The limited size of the building gives added incentive to the accession of outstanding individual items that reflect as clearly as possible the artistic feeling of the period which they represent. To my mind, the desired object must be aesthetically beautiful and unquestioned in age, and preferably one that shows the perfect execution of an original conception. The past year has offered to my mother and myself such unexpected opportunities of fulfilling this ideal in rounding out our collection that they could not be refused, in spite of the expense which they entailed.

Once more, the principal accessions of the Museum were in the field of Oriental art. Some of our most notable examples came from the exceptionally important exhibition which Yamanaka & Company had in London at the opening of the great Chinese exhibition at Burlington House. The most noteworthy of these are a large landscape painting by Ma Yuan, the great 12th to 13th Century artist of the Sung Dynasty, and a life-size wooden statue of the same period, depicting a Zen priest in very vigorous style. From that source there also came three other important paintings to strengthen a side of our collection which had been previously neglected.

In the past autumn, that same firm had an outstanding exhibition of Japanese art in Boston, at the time of the noted Harvard Tercentenary Exhibition at the Boston Museum of Fine Arts. There we were able to acquire for the Museum three excellent examples of Japanese wood sculpture of the Kamakura Period (12th-14th Century), namely, the graceful figures of Kwannon and Daiseishi which had originally stood as attendants on either side of a figure of the Amida Buddha. The other example is an especially fine portrayal of the great Prince Shotoku Taishi as a boy. In addition to these,



from that same exhibition we acquired an unusual pair of 17th Century Japanese screens, decorated with a hundred crows. These, in the near future, will take their place high on the walls of the Garden Court.

One especially notable accession in an isolated class is the large Chinese embroidered hanging, which depicts Lao Tzu, the founder of the Taoist religion, on his final traditional ride to Heaven, on the back of a water buffalo. Aside from the artistry shown in the design and the astounding craftsmanship in the execution, this great hanging is remarkable as an historical document, owing to the fact that it bears two inscriptions of poems written for it in 1752 and 1753 by Emperor Ch'ien Lung. That noted connoisseur ascribed the piece to the days when the court of the Sung Dynasty occupied its northern capital, or in other words, prior to 1126.

Among the other most important additions which filled gaps in our Chinese collection, the earliest consisted of three large bronze masks, which show very strong adaptations of the principal decorative motives of the Shang Yin Dynasty, at some time prior to the 12th Century, B. C. In chronological order, the next piece would be a small bronze ornament, decorated in gold with a conventional design of three birds. This conception shows well the creative talent of the period of the Warring States (5th-3rd Century, B. C.), of which recent archaeological studies are giving us such a vivid picture. Next would be a small group of vigorous pottery of the Han Dynasty (206 B. C.-220 A. D.). The spiritual idealism of the Wei Dynasty is typified by a small Buddhistic figure from a classic 6th Century cave temple at Lung Men. The ceramics of the Sung Dynasty (10th-13th Century) were augmented by a few fine examples, including two exceptional pieces which were presented by Mrs. Thomas D. Stimson. One of these, an "oil spot" bowl of Honan ware, is one of the rarest and most cherished objects of that dynasty. To that period is also attributed a pair of small paintings of swimming fish. The 17th and 18th Centuries are represented by two additional jades and a few ceramics and paintings, which were selected principally for their decorative quality.

Through the kindness of Mrs. Scott Bullitt, we received as a gift from the late Mrs. C. D. Stimson, a large Korean glazed pottery jar of the 16th Century. Aside from these accessions from the Far East, the Museum has acquired some other examples of Asiatic art. India is represented only by an 18th Century Rajput painting, depicting, in a decorative panel, the Hindu god Krishna, as a cow herd. Our previous deficiency in the art of the Near East was partially met by the accession of an 18th Century miniature, a few antique textiles and a fairly comprehensive collection of ceramics, which

include good examples of early Mesopotamian and Persian pottery and the decorative Turkish and Syrian wares, and tiles of the 16th and 17th Century.

We also received as a gift from the D'Alva Brothers of New York, a collection of fourteen fragments of antique European textiles, representing many of the principal weaves. Mrs. Reginald H. Parsons presented us with a very fine Kashmiri shawl, which was made in India in the 17th or 18th Century. Another collection which is yet to be exhibited is that of twenty-three fragments of English wood panelling, ranging from the Gothic to the early Georgian.

Aside from these, the additions to the collection in the field of Occidental art have been principally the work of contemporary artists. The sculpture acquired was that of artists of world renown, and consists of "The Beggar," by Ernest Barlach; "The Bride," by Alexander Archipenko; "Majorcan Girl," by Jose de Crefft, and "Playing Horses," by Hunt Diedrich. The latter was a gift of Mrs. John C. Atwood, Jr., of Philadelphia. As usual, our paintings were acquired principally from local artists. From them, we had twelve additions, aside from the gift of "The Undercut," by Ernest Norling, which was presented by the artist. The most notable paintings which we have acquired are a "Winter Scene," by Maurice Vlaminck, and "Still Life," by Preston Dickinson. With the exception of "View from Old Homestead Ranch," by Margaret Camfferman, which was purchased from a fund which the Museum had been carrying on its books for some years, and the previously mentioned purchase prize, all of the paintings came as additions to the Fuller Collection. With our collection, we are especially anxious to encourage the creative talent of our own Northwest artists.

### *Lectures*

During the year 1936, Mrs. Young has borne the brunt of the Sunday lecture series. Owing to my absence from the city during both the early winter and autumn, I gave only three of our twenty-one lectures in our winter series, which closed the last week of March, and started again with November. Our attendance at these lectures has been remarkably good, even when the weather has greatly curtailed the number of visitors to the Museum.

The only lecturers which the Museum has brought to our community have been Dr. Kewal Motwani, who lectured on "Hindu Ideals in Art"; Mr. Jiro Harada, the noted Japanese authority, who gave a series of five lectures during the first week in May, and Mr. Alexander Archipenko, who lectured on "Creativeness and Style" during his summer session at the University of Washington. In the spring, Dr. Herbert H. Gowen again contributed his services in an



excellent lecture on "Japanese Prints," which was illustrated with slides lent by the Japan Society of New York. At this time, I wish to thank Mrs. Reginald H. Parsons for her gift of three hundred dollars, which augmented the Lecture Fund which she so generously started in the previous year, in memory of her grandfather, Daniel Cogswell.

### *Library*

During the past year, our library has continued to grow, both in its importance and in its use by the public. We have acquired over two hundred books on various phases of art. Most of these have been purchased by the Museum, but some have been generously donated by friends of the organization. Our library is now so wide in its scope that it permits the visitor to acquire information on almost any subject pertaining to art. Its volumes include most of the authoritative texts published in recent years. Our collection of slides has increased by nearly fifteen hundred plates, and now numbers about five thousand, while six hundred and fifty additional small reproductions mounted for the lending file, bring that collection to approximately the same total. Now that our principal needs in this department have been met, our future library accessions will probably decrease in number. Aside from their use by the Museum staff, both the slides and the reproductions have been borrowed extensively by the various cultural groups throughout the Northwest, for we do not confine this lending service merely to our own community. At the close of the year, Miss Jean Black, librarian, left for a six months' leave of absence for a research appointment in the Hoover War Memorial Library at Leland Stanford University. Her place has been taken by Miss Nannette Tibbals, who, in the past few years, has assisted us on numerous occasions.

### *Education*

My previous mention of the lecture series touches on only one small phase of Mrs. Young's service to the Museum. Otherwise, she has continued her almost daily task of speaking on a large variety of subjects to schools and cultural organizations throughout the Northwest. This year, she has been concentrating on the larger organizations, in order to obtain the utmost returns for her efforts. In addition, she has been giving for the Study Guild a series of lectures, last year on the History of Japanese Art, and this year on that of China. Aside from these activities, she has continued both the Saturday Morning Children's Story Hour and her weekly gallery tours on Tuesdays and Fridays. Another responsibility which she has continued to assume is that of a weekly radio talk, which

this year is given on Fridays at 1:15 over station KXA, through the courtesy of the Seattle Parent-Teachers' Association. These few facts testify to the vital work which Mrs. Young has continued to do in increasing the service of the Museum.

### *Study Guild*

The Study Guild has continued to play a very active part in the services which it renders to our organization and to Seattle. Under the fine chairmanship of Mrs. Brian Wattleworth, the Guild has presented five courses of study. Three of these are conducted in the auditorium, and intended for the entire Guild, while two are held in the Board Room and confined to a limited number of thirty-five. The larger courses, such as that of Chinese history, were presented by Mrs. Young and myself, while those on Twentieth Century Painting and Interior Design are both conducted either by members or invited speakers.

For these courses, Mrs. Ernest Skeel, Mrs. Cecil Willis and Mrs. Carl F. Gould have been the three chairmen, while for the two more limited courses on porcelain and the combined topics of Oriental textiles and jades, the chairmen have been Mrs. Herbert Condon and Mrs. Joseph Barto. To these officers, committee women and speakers, who have contributed to the success of the program, I express my gratitude. I also must again give thanks to the committee which donates its services in conducting the school children through the Museum.

### *Membership*

Although we have made no special effort this year to increase our membership, I must admit that we have been disappointed by the fact that our numbers have decreased in each and every one of its classifications, but, thanks to the generous coöperation of our membership committee, we will have the services of Miss Margaret Prosser during the late winter and spring. With her assistance, we have definite prospects of improving that situation in the near future, and we trust that she will receive the coöperation and support of the entire membership.



With each year of experience, the efficiency of our routine has continued to improve. Some of these improvements have been accomplished with a minimum of effort, while others required the tedious revision of a system. So far as the public is concerned, many of these changes are not apparent, but they are none the less important. One revision, however, that will be noticed by our visitors this



spring is the contemplated re-arrangement of the south wing to permit the Oriental material to have its maximum educational value in presenting the historical sequence. Most of these improvements are due directly to the initiative of my fellow members of the staff, whose faithful assistance is so important to our service.

In closing, I wish once more to express my gratitude to the officers, the Board of Trustees, and to our loyal members. I trust that your association with our activities has brought real pleasure, and not merely the sense of having done a civic duty. Admittedly, the enjoyment of art in a gallery takes a greater individual effort than a concert, which offers physical relaxation in sociable surroundings. Yet, it is not so difficult to learn to enjoy that great potential source of pleasure as some are inclined to think. It is usually granted that we have avoided the physical causes of museum fatigue. Then, all it requires of the visitor is a slight power of visual concentration to awaken an interest, either in the aesthetic or the historical aspects of the exhibitions. If you have enthusiasm for our work, you can be of direct service to our organization in making this investment pay dividends to our community, if, by word of mouth, you supplement the press in spreading news of our activities.

RICHARD E. FULLER,  
*President and Director.*

## REPORT OF THE EDUCATIONAL DEPARTMENT

JANUARY TO DECEMBER, 1936

TO THE BOARD OF TRUSTEES AND MEMBERS OF THE  
SEATTLE ART MUSEUM :

The influence of an art museum on an adjacent community depends largely on the extent to which its exhibitions are appreciated and enjoyed. It is the chief service of the Department of Education to develop this enjoyment among the people. That goal can be attained in two ways ; by attracting people to the museum by lectures and personally guided tours, and by taking the museum to them by means of illustrated lectures.

In this respect, much has been accomplished during the last year. The regular Tuesday and Friday gallery tours have provided interest to many out-of-town visitors, as well as to Seattle residents. In addition, special appointments have been made for convention guests, from whom we have encountered the greatest interest and enthusiasm in our work. That service, in itself, gives Seattle the best possible publicity. Radio broadcasts, which have been given over KXA every week, with a number of extra talks over KOL and KJR, also widen our sphere of influence even beyond our own community. I have had reports from people in other cities that these talks introduced them to the Museum.

Another service which should be stressed is a series of lectures which I have given on the second Thursday of every month from October to June, for a group of Parent-Teacher Association members. The lecture is followed by a tour of the North wing, in order that they may see the new exhibits, to which, so far as possible, the talk is related. This meeting is open to the public, and the attendance is about two hundred each month. Many of these women have not missed a meeting in three and a half years. They have become an intelligent and critical group, with a lively interest in modern art and a genuine appreciation for our Oriental collection. As an added incentive to this course, a prize is awarded in May of each year to the school represented by the largest number of Parent-Teacher members from both the Grade School and High School groups. This year, Ballard High School won first place, while McDonald Grade School was second. The record of Ballard High School is especially fine, as most of these women come by street car and reach the Museum by 10 :00 a. m. The prizes are always large framed, colored reproductions of noted paintings, which become the property of the schools.



During the school year, successive classes of grade children have been brought to the Museum. As an average, two classes have attended for four days of the week. The success of their visit has depended, to a large measure, on the faithful coöperation of a group of the Study Guild, who have served as docents in conducting the children through the Museum. Of the nearly four thousand children who were thus brought to the Museum, the Eighth Grade children of the Beacon Hill School, and the Second, Fourth and Fifth Grades of Maple School stood out for their excellent behavior. To these two schools, we awarded as prizes, framed facsimiles of masters, in appreciation, both of their conduct and of the intelligent coöperation of the teachers. The fact that these two schools are in the south end of the City, in under-privileged districts, should serve as an inspiration for others.

Aside from the attention which these schools required, the members of the docent committee of the Guild have conducted twenty-four other groups through the Museum during my absence from the city, and frequently responded to last-minute calls. For their unselfish devotion in the past year, I express my sincere gratitude to Mrs. Douglas Shelor, Mrs. Norman Walker, Mrs. John D. Reagh, Mrs. W. D. Vanderbilt, Miss Catherine Evans, Mrs. Ofell Johnson, Mrs. Charles E. Martin, Mrs. Charles R. Mathews, Mrs. A. K. Matzger, Mrs. Girvin B. Wait, Mrs. Norma Stuchell, and Mrs. Brian Wattleworth.

As Saturday is a day of recreation for the children, the Museum, through the Story Hour from 10:00 to 11:00, offers them entertainment which brings to them an enjoyment of the beauty in art and nature, and an understanding of the people and culture of other lands. When weather permits, the usual attendance of about two hundred, including some adults, gives testimony to the fact that it is a source of genuine pleasure which may well awaken a lasting interest and appreciation of the advantages which the Museum offers.

Aside from the docent service, the monthly P. T. A. meetings, and the Story Hour, seventy-nine lectures were given in the Museum as part of this program. These included eighteen Sunday afternoon lectures, and, with the assistance of Dr. Fuller, a series for the Study Guild last spring on the History of the Art of Japan, and this fall, on that of China. To organizations outside of the Museum, one hundred eighty-one lectures were delivered. Approximately one-third of these were to schools and the others to clubs and organizations which form a cross-section of our citizenry. This service was not merely confined to Seattle, but resulted in talks in twenty-eight cities throughout the entire state. In my capacity as

State Chairman of Art for the Federated Women's Clubs, I arranged, at the Longview Convention, an exhibit of arts and crafts by members of the clubs, and, on the closing day, gave the address "The Seattle Art Museum, An Asset to the Northwest."

I cannot close my report without thanking Miss Jean Black, our librarian, for her never-failing kindness in assisting me with my work, and Mrs. Coe Malone for her patience in helping me keep my program organized. I am also most grateful to the other members of the staff for their generous assistance, without which this work could not have been accomplished. A museum functions best through an inspired and enthusiastic membership, and only through such a membership can it continue at its best. It is my hope that in some small measure this department has been of service and has brought to the community a fuller realization of the need of supporting the Museum, its greatest cultural asset.

Respectfully submitted,

MRS. A. M. YOUNG,  
Supervisor of Education.



## LECTURES

- January 5 . . . . . "Japan and Its Art," by Mrs. A. M. Young  
 January 12 . . . . . "Stained Glass Windows," by Mrs. A. M. Young  
 January 19 . . . . . "Egypt Today, and Its Past Through Excavations," by Mrs. A. M. Young  
 January 26 . . . . . "Etchings and How They Are Made," by Mrs. A. M. Young  
 February 2 . . . . . "Arts and Crafts of the Colonies," by Mrs. A. M. Young  
 February 9 . . . . . "Holbein and Henry VIII," by Mrs. A. M. Young  
 February 16 . . . . . "How Bronze Sculpture Is Made," by Mrs. A. M. Young  
 February 23 . . . . . "Rembrandt," by Mrs. A. M. Young  
 March 1 . . . . . "Chinese Jade," by Richard E. Fuller  
 March 8 . . . . . "Comparisons Between the Old and the New in Art," by Mrs. A. M. Young  
 March 12 . . . . . "Hindu Ideals in Art," by Dr. Kewal Motwani  
 March 15 . . . . . "Japanese Painting," by Richard E. Fuller  
 March 22 . . . . . "The History of Armor," by Mrs. A. M. Young  
 March 29 . . . . . "The Art of India," by Richard E. Fuller  
 April 29 . . . . . "Japanese Landscape Gardens," by Jiro Harada\*  
 May 3 . . . . . "Japanese Architecture," by Jiro Harada\*  
 May 4 . . . . . "Characteristics of Japanese Art," by Jiro Harada\*  
 May 5 . . . . . "The Shoso-in Historically Considered," by Jiro Harada\*  
 May 7 . . . . . "Japanese Sculpture," by Jiro Harada\*  
 May 18 . . . . . "Japanese Prints," by Dr. Herbert H. Gowen  
 July 13 . . . . . "Creativeness," by Alexander Archipenko  
 July 20 . . . . . "Style," by Alexander Archipenko  
 November 1 . . . . . "Treasures of the Seattle Art Museum," by Mrs. A. M. Young  
 November 8 . . . . . "We Are All Artists," by Mrs. A. M. Young  
 November 15 . . . . . "The Making of a Fresco," by Mrs. A. M. Young  
 November 22 . . . . . "Early Art of Japan," by Mrs. A. M. Young  
 November 29 . . . . . "Graphic Arts, Etching and Wood Engraving," by Mrs. A. M. Young  
 December 6 . . . . . "How Stained Glass Windows Are Made," by Mrs. A. M. Young  
 December 13 . . . . . "Early Chinese Art," by Mrs. A. M. Young  
 December 20 . . . . . "Madonnas," by Mrs. A. M. Young

\*Series of lectures on Japanese art, architecture and gardens.

## FINANCIAL REPORT

### CERTIFICATE

I have examined the accounts of the  
 SEATTLE ART MUSEUM

for the calendar year 1936, and in my opinion the attached Statement of Cash Receipts and Disbursements and General Fund Balance Sheet correctly set forth the operations of the museum during the year and its financial condition December 31, 1936.

JOHN E. MEALS,  
*Certified Public Accountant.*

Seattle, Washington  
 February 10, 1937.



SEATTLE ART MUSEUM  
GENERAL FUND BALANCE SHEET  
December 31, 1936

<i>Assets</i>	
Cash on hand and in drawing accounts.....	\$ 1,406.16
Cash in savings accounts.....	3,214.67
Total cash .....	4,620.83
Investment, U. S. Treasury notes—3½s 1940, at cost.....	5,039.85
Furniture and Fixtures:	
Gallery .....	\$10,834.55
Office .....	714.41
Library .....	2,180.61
Lecture .....	3,781.23
Storage .....	5,320.76
Classes .....	103.55
	22,935.11
Library .....	4,177.84
Slides .....	1,710.18
Exhibition material .....	8,043.73
Total Assets .....	\$46,527.54

<i>Liabilities and Surplus</i>	
Founders' Endowment Fund.....	\$ 7,500.00
Lecture and Slide Fund.....	300.58
General Fund:	
Balance January 1, 1936.....	\$36,016.57
Excess of receipts over disbursements.....	2,710.39
	38,726.96
Total Liabilities and Surplus.....	\$46,527.54

SEATTLE ART MUSEUM  
STATEMENT OF RECEIPTS AND DISBURSEMENTS  
Calendar Year 1936

<i>Receipts</i>	
Balance on hand January 1, 1936.....	\$ 5,170.01
Operating Receipts:	
Memberships—\$ 5.00.....	\$ 1,645.00
“ — 10.00.....	3,075.00
“ — 25.00.....	1,537.50
“ — 100.00.....	1,900.00
	8,157.50
Gifts .....	10,645.00
Gate receipts .....	994.33
Interest .....	28.38
Miscellaneous .....	252.66
	20,077.87
Additions to Funds:	
Founders' Fund .....	1,000.00
Lecture and Slide Fund.....	124.63
	1,124.63
Less Northwest Painting Fund transferred.....	53.00
	1,071.63
Total Receipts .....	26,319.51

<i>Disbursements</i>	
Operating expenses:	
Administration .....	\$ 5,077.94
Education .....	2,930.18
Library .....	1,701.55
Memberships .....	2,205.58
Exhibition .....	5,452.22
	\$17,367.48
Permanent additions, equipment:	
Gallery .....	1,074.29
Office .....	7.95
Library .....	55.00
Lecture .....	637.44
Library .....	818.29
Exhibition and slides.....	1,738.23
	4,331.20
Total Disbursements .....	21,698.68
Balance on hand December 31, 1936.....	\$ 4,620.83



SCHEDULE OF EXHIBITIONS  
FOR THE YEAR 1936  
IN ADDITION TO THE PERMANENT  
ORIENTAL COLLECTION

*January 8-February 9*

"Twelve Paintings by Six French Artists" (C.A.A.)  
Watercolors by George Grosz (Erich Herrmann, Incorporated)  
Paintings by Louis Demott Bunce\*  
Photographs of Chinese Sculpture by Clarence Kennedy (W.A.A.M.D.)  
Realist Painters of the 19th Century (facsimiles)  
Work by students of the Seattle Public Schools

*February 12-March 7*

Paintings by Contemporary Mexican Artists (C.A.A.)  
Oil Paintings by Four Southern California Artists\*  
Contemporary American Lithographs  
Impressionist Painters of the 19th Century (facsimiles)  
Drawings and sketches by Seattle draughtsmen, students and  
architects (A.I.A.)  
Paintings by Lucy Wells\*

*March 11-April 5*

Eighth Annual Exhibition of "Northwest Printmakers"\*  
Paintings by Guy Anderson\*  
Eighteenth Century European Portraits (C.A.A.)  
Chinese Portraits of the Ming Dynasty (Yamanaka and Company)  
Paintings by Vincent Van Gogh (facsimiles)  
Stage Designs by John Ashby Conway\*  
Persian Textiles (A.F.A.)

*April 8-May 3*

Paintings by "The Prospectors," a Denver group\*  
Applied Arts and Crafts\*  
"The Art of Walt Disney" (C. A. A.)  
Paintings by Morris Graves\*  
Paintings by Paul Cezanne (facsimiles)  
American Negro Sculpture (Harmon Foundation)  
"The Group of Twelve"\*

*May 6-June 7*

Exhibition of Persian Art (Parish-Watson Company, and friends  
of the Museum)  
Paintings by Contemporary Norwegian Artists (I. A. C.)  
Annual Exhibition of "American Printmakers" (Downtown Gallery)  
Paintings by Elizabeth Cooper\*  
Post Impressionist Painters (facsimiles)  
American Paintings

*June 10-July 5*

Paintings by Contemporary American Artists (Midtown Galleries)  
Woodblock Prints by Contemporary Japanese Artists (C. A. A.)  
Sculpture and Drawings by Alexander Archipenko\*  
Group Show of Seattle Artists\* (First of a series of three)  
German Painters of the Renaissance (facsimiles)  
Art work from the Seattle Public Schools

*July 8-August 9*

Exhibition of the California Water Color Society\*  
Sculpture by Allan Clark\*  
Water Colors by Charles Martin\*  
Paintings and Drawings by Thomas Hart Benton and  
John Steuart Curry (Walker Galleries)  
Group Show of Seattle Artists\* (Second of a series of three)  
Manson F. Backus Memorial Collection of Etchings by Masters  
Masters of the Italian Renaissance (facsimiles)

*August 12-September 27*

Work by Contemporary Sculptors (Weyhe Galleries)  
Group Show of Seattle Artists\* (Last of a series of three)  
Manson F. Backus Memorial Collection of Etchings by Masters  
Clarence A. Black Memorial Collection of American Paintings  
Exhibition by the Women Painters of Washington\*  
Paintings by Constance Reed Haller\*  
Paintings by Rhana\*  
French Painters of the 16th, 17th and 18th Century (facsimiles)

*September 30-October 31*

Twenty-second Annual Exhibition of Northwest Artists\*  
Japanese Textiles (Yamanaka and Company)  
Mountain Photography by Orville Borgerson\*  
Work by Cornish School Students\*

*November 4-December 6*

Sculpture by Boris Lovet-Lorski\*  
Batiks by Tanasko Milovich\*  
Exhibition of Pictorial Photography (P. S. A.)  
Paintings by Harry Bonath\*  
Paintings by Rubens and Breughel (facsimiles)  
Work by post graduate students of the Seattle High Schools\*

*December 9-January 10, 1937*

Paintings from the Corcoran Biennial Exhibition (A.F.A.)  
Toiles of the 18th and 19th Century, lent by Mrs. Frank H. Holden  
Contemporary Prints "America Today" (A. A. C.)  
Paintings by Malcolm Roberts\*  
Paintings of the Madonna and the Nativity (facsimiles)  
Photographs from the Eastman Kodak Competition (S.P.S.)  
Paintings by the Group of Twelve\*

A.F.A.—Circulated by the American Federation of Arts.  
A.I.A.—Circulated by the American Institute of Architects.  
C.A.A.—Circulated by the College Art Association.  
I.A.C.—Circulated by the International Art Center.  
P.S.A.—Circulated by the Photographic Society of America.  
S.P.S.—Circulated by the Seattle Photographic Society.  
W.A.A.M.D.—Circulated by the Western Association of Art Museum Directors.  
\*Lent by the artist.



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